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BUSINESS BUILDING SUGGESTIONS FOR HANDLING SPECIAL ENGAGEMENTS

OF

Cecil B. DeMille's
PRODUCTION

The Ten Commandments

A PARAMOUNT PICTURE

To help you in the handling of your "Special Engagement" of "The Ten Commandments," we have compiled herein a detailed outline of ideas and methods that have been used with great success in other such showings.

These ideas have been tried and proved. They are the result of much careful planning and application and are offered as a practical aid to you in setting up your own campaign.

It is realized that there are situations where some of these ideas cannot be applied literally. It will, therefore, be necessary and desirable to adapt them to your own particular needs and to create additional ones to fit local requirements, of which only you can be aware.

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THEATRE BOXOFFICE

Your theatre boxoffice should be set up in such a way as to make it convenient for patrons to purchase tickets in advance without conflicting with current sales. If you have more than one window it will be possible for you to have a separate boxoffice for the advance sale. However, where your house is limited to one boxoffice, it might be possible (A) For you to set up a separate booth in the lobby. (B) Ask the cooperation of stores immediately adjacent to your theatre for this purpose. See illustration below for the way this was handled in Los Angeles at the Stanley Warner Theatre.

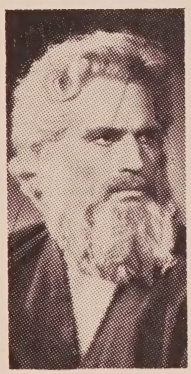
Prominently displayed sign in regular boxoffice window directs patrons to special boxoffice for advance sale of tickets in adjacent store.

Large, clearly lettered sign over adjacent store window reads: "THE TEN COMMANDMENTS" ADVANCE TICKET SALE. Inside store is theatre ticket sales representative.

YOUR EXHIBITION POLICY

In preparing for the arrival of "The Ten Commandments" in your theatre, it is vital that all facts concerning performances and prices, as determined by you for your showing, be clearly set forth in as many different media for reaching the public as are available to you, such as lobbies, newspaper ads, trailers, out-front easels, special heralds, away-from-theatre ticket-selling booths.

Wherever your policy appears in print the information must be clearly defined as to time of performances and prices for each performance. In the excerpts from newspaper ads for the Criterion Theatre showing on Broadway, reproduced here, you will notice prices and performances are clearly stated. You will, of course, adapt this to your own theatre policy.



STARTS TODAY
Mat. 2 P.M.—Eve. 8 P.M.

Criterion
Broadway and 45th Street

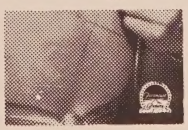
2 PERFORMANCES DAILY
ALL SEATS RESERVED

Schedule of Prices and Performances. Mon. thru Fri. Mats. at 2:00 P.M. $2.40 and $1.80. Sat. and Sun. Mats. at 2:30 P.M. $3.30 and $2.40. Every Evening at 8:00 P.M. $3.30 and $2.40. *All prices include tax.* Holiday schedule and prices same as Saturday and Sunday.
Mail Orders Filled Promptly

Cecil B. DeMille's
PRODUCTION
The Ten Commandments

A Paramount Picture
TECHNICOLOR®
VISTAVISION

Photographs by Karsh, Ottawa



SEATS NOW AVAILABLE FOR
MAT. TODAY 2 P.M.
EVE. PERFORMANCE 8 P.M.

Cecil B. DeMille's
PRODUCTION
The Ten Commandments
A Paramount Picture
TECHNICOLOR® and VISTAVISION
TWO PERFORMANCES DAILY • ALL SEATS RESERVED
CRITERION THEATRE
B'way & 45th St • JU 2-1796 JU 2-1860
MAIL ORDERS PROMPTLY FILLED!

Cecil B. DeMille's
PRODUCTION
The Ten Commandments
A PARAMOUNT PICTURE VISTAVISION TECHNICOLOR®

SCHEDULE OF REG. PERFORMANCES	ORCH. & LOGE	BALC.
MON. thru FRI. MATS at 2:00 P.M.	$2.40	$1.80
SAT. and SUN. MATS. at 2:30 P.M.	$3.30	$2.40
EVERY EVENING at 8:00 P.M.	$3.30	$2.40

Mail Orders 8 Weeks in Advance.

CRITERION Theatre
Broadway & 45th St. • JU 2-1796 and JU 2-1860

Criterion
Theatre
Broadway and 45th Street
TWICE DAILY
ALL SEATS RESERVED

SCHEDULE OF PRICES AND PERFORMANCES	ORCH. & LOGE	BALCONY
MON. thru FRI. Mats. at 2:00 P.M.	$2.40	$1.80
SAT. MORNING at 9:30 A.M.	$1.80	$1.50
SAT. and SUN. Mats. at 2:30 P.M.	$3.30	$2.40
EVERY EVENING at 8:00 P.M.	$3.30	$2.40

ALL PRICES INCLUDE TAX • Holiday Schedule and Prices Same as Sunday

TICKETS NOW AVAILABLE AT THE BOX OFFICE OR BY MAIL!

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anonymous donation in memory of Carolyn Hauer

https://archive.org/details/business-ten-command

AREA BOXOFFICE SYSTEM

Many additional sales can be realized by setting up box-offices in the suburban shopping areas to make it convenient for suburban dwellers to buy tickets in advance.

Chain drug stores and supermarkets have been found most cooperative in this respect, gladly offering this service to shoppers, and providing space, prominently located in the stores, for a tablet set up for the theatre representative.

The theatre will, of course, make arrangements with its representative regarding the most desirable way of handling tickets and money, supplying him with ticket orders and seat locations. In those cases where the theatre is satisfied to have the representative accept reservations and deposits at the area box-office, it should be stipulated that tickets are to be picked up at the theatre box-office at least one day prior to showing.

WHAT YOU NEED TO SET UP AN AREA BOXOFFICE

1. When you have the cooperation of a community shopping area -- drug store, supermarket or department store -- arrange for a desk or table and chair for your sales representative. A branch box-office booth can be constructed out of compoboard, if you wish a more elaborate ticket-selling set-up, and if the cooperating store is amenable to this.

2. It is advisable to have ticket order blanks in triplicate so that the theatre representative can give one copy to the ticket buyer, keep one copy for his own records, and turn one copy over to you.

3. You can be sure that ticket purchasers will ask questions regarding the location of seats. Therefore, see that your representative is supplied with a seating chart of the theatre for his guidance in answering those questions correctly.

4. Whether you use a desk, table or booth as your area box-office, you will want signs that clearly state the ticket prices and time schedule of showings. Decorative posters and perhaps a supply of heralds for distribution to potential ticket purchasers will add to the attractiveness of your area boxoffice.

5. Many people will request information from your theatre representative without being ready for on-the-spot purchases. These people should be given mail order blanks. It may be of some help to you to follow style of order blank reproduced here, which has been used in other situations.

SAMPLE OF MAIL-ORDER BLANK

MAIL ORDERS GIVEN PROMPT ATTENTION AND SERVICE

ALL SEATS RESERVED — PLEASE GIVE ALTERNATE DATE

Please send me ..... (Number) tickets for: ..... ALTERNATE

Date ..... or .....

Performance ..... (Time) or ..... (Time)

At ..... (Price) each, or ..... (Price) each

My check or money order for $..... is enclosed, with stamped, self-addressed envelope.

Name .....

Address .....

City ..... Zone..... State.....

BEFORE SEALING ENVELOPE PLEASE ENCLOSE REMITTANCE AND A STAMPED, SELF-ADDRESSED ENVELOPE

SPECIAL SCREENINGS

A production of the stature of "The Ten Commandments" should be given the benefit of a special screening, approximately a week in advance of your opening, for the opinion-molders in your city. Everyone who, from your past experience, can contribute to the success of the run of this great film, should be invited.

It is suggested that your guest list, in addition to the usual civic, educational and club dignitaries, include leaders of all religious groups, heads of affiliated religious organizations, newspaper publishers and editors, directors and commentators of radio and TV stations. You could also include heads of veteran, fraternal and service organizations as well as any other local personalities who might help your showing.

In order to limit attendance to those invited, (1) Invitations should be labelled not-transferable, (2) Enclose with the invitation a self-addressed response card, (3) Upon receipt of response card accepting invitation, theatre should then mail ticket entitling guest to two admissions.

Suggested copy for invitation, response card and ticket are outlined below:

Invitation

Blank Theatre
cordially invites you and a guest
to attend the
SPECIAL PREVIEW
of
Cecil B. DeMille's
production of
"THE TEN COMMANDMENTS"
Date...Time...Theatre...Address

R.S.V.P.
Card Enclosed Dress Informal

This invitation is not transferable

Suggested copy for self-addressed response card to be enclosed with invitation which can be on a two-cent government postcard:

I will attend the Special Preview
of Cecil B. DeMille's production of
"THE TEN COMMANDMENTS"
(Date...Time...Name of Theatre)
Please send two tickets to:

_____

_____

Suggested copy for ticket:

This ticket will admit two to the
Special Preview of
Cecil B. DeMille's production of
"THE TEN COMMANDMENTS"
Date and Time
Name of theatre and address
This ticket is not transferable

CONTACT THE CLERGY!

Following your special screening, suggest to the invited clergy that you would appreciate and welcome their finding the film a highly desirable subject for a sermon. For your information, in those cities where the picture has already opened, the clergy was delighted to oblige with sermons lauding the picture and urging their congregations to see it. The speech Mr. DeMille made in New York City on "Why I made 'The Ten Commandments'" is available to you from your Paramount Branch, for distribution to clergymen and may be helpful to them in preparing sermons in connection with the production.

WHY I MADE

The Ten Commandments

An address by Cecil B. DeMille at a luncheon at the Plaza Hotel just prior to the opening of his motion picture production at the Criterion Theatre in New York City.

QUOTES FROM RELIGIOUS LEADERS

"I was very much impressed by the picture. I hope that THE TEN COMMANDMENTS will be seen by a great many people and that the picture will have the effect of strengthening our whole concept of freedom and responsibility under God."

DR. EUGENE CARSON BLAKE,
President, National Council of the Churches of Christ in the United States of America

"It was the unique experience of a lifetime. We are not the same after we have lived through the experience of following Moses through this picture."

DR. W. A. CRISWELL,
First Baptist Church, Dallas, Texas

"The struggle of a people for freedom is eloquently told in this stirring film. I was moved as Moses, conscious that the Law has its source in the one God of all men, conceived of it as the universal law."

RABBI ABRAHAM J. FELDMAN,
President of the Synagogue Council of America

"Your contribution to this generation through this picture will be one of the significant ones of our time. One cannot see it without realizing anew that God is the guarantee of our liberties and the ground of all our hope."

BISHOP GERALD KENNEDY,
The Methodist Church, Los Angeles, California

"The greatest film production I have ever seen. A sacred story treated masterfully and reverently. The crossing of the Red Sea, the building of the Golden Calf, the depicting of the severity of the bondage of the Israelites, the appearing of Moses with the tablets on which were written with the finger of God the immortal Ten Commandments, marked the highest achievement ever reached in film production."

DAVID O. McKAY,
President, Church of Jesus Christ of Latter-Day Saints

"The vast vistas stretch the mind, and the intimate touches move the heart. It brings the authentic views of the Bible's landscape to the man living on Main Street. It makes the Bible thrillingly alive."

DR. RALPH W. SOCKMAN,
Christ Church—Methodist, New York

"Mr. DeMille's moving portrayal of THE TEN COMMANDMENTS will spiritually enrich the lives of all who see it."

FRANCIS CARDINAL SPELLMAN,
Archbishop of New York

AWAY-FROM-THEATRE ACTIVITIES

1 If there are any theatres in town, or in neighboring communities, that are affiliated with yours, take advantage of this by instituting cross-plugging of your engagement by way of trailers and lobby displays in those theatres. Illustrated elsewhere in this manual are two 30 x 40 and two 40 x 60 displays that are available for this purpose from National Screen Service. Be sure to include in the displays and the trailer announcement of your performance schedule and price policy.

2 Wherever possible, try to get affiliated theatres to cooperate with you further by setting up facilities for the advance sale of tickets.

3 Encourage business from nearby communities by running an ad in neighboring towns' newspapers, club periodicals, religious announcement pamphlets, etc. Be sure the ad includes price schedule, time of performances and mail order coupon.

4 Do a thorough posting job around town, including window display cards in as many stores as you can get into. Don't overlook bus terminals, railway stations and nearby airports (if any).

5 As a service to their patrons, hotels might permit the placing of announcements at desks or in mail boxes.

6 The coloring book and pencil set, available in three denominations; the Rand McNally $.25 book for children; the Classics Illustrated comic book, all of which give prominent display to the picture, afford you direct tie-up entree to 5-and-10 cent stores, chain stores, book stores, stationery stores, drug stores, department stores, railway terminals, newsstands and every other place books or magazines are sold.

Tie-up nets window and counter displays in F. W. Woolworth Times Square store.

Moved by the inspiring message of freedom
and brotherhood that thunders forth from
Cecil B. DeMille's monumental production,
The Ten Commandments
Sattler's offers this humble reminder that,
like the revered and heroic Central Figure
of this mighty drama, We May All Strike
Our Own Blows for Humanity,
Freedom and Lasting Peace . . .
GIVE
TO THE RED CROSS Emergency Relief Fund for Hungary, so that those who answer tyranny with their own blood may be sustained in their struggle.
GIVE
TO UNICEF so that little children may not hunger in the same world where we are blessed with plenty.
GIVE
TO CARE so that luckless sufferers, the world across, may feel again the warmth of human kindness.
Sattler's is proud to join Buffalo's Religious Leaders — Catholic, Protestant and Jewish — who urge those of every creed to see "The Ten Commandments".
"THE TEN COMMANDMENTS" IS NOW SHOWING AT THE CENTURY THEATRE
You may wish to note the following addresses:
AMERICAN RED CROSS HUNGARIAN RELIEF
786 Delaware Ave., Buffalo 9, N. Y.
CARE — 1028 Connecticut Ave., N.W.
Washington 6, D. C.
UNICEF —
(United Nations' International Children's Emergency Fund)
United Nations Headquarters, New York, N. Y.
This message published by
Sattler's
in the spirit of public service

This full page newspaper advertisement is an example of how a public-spirited business organization in Buffalo identified itself with the local showing of "The Ten Commandments." This same type of dignified and constructive cooperation might be obtainable in your town either from a business, philanthropic or religious group.

STEP-BY-STEP PUBLICITY SCHEDULE

1 As the opening gun in your publicity campaign, plant an announcement story on the booking of "The Ten Commandments" in your theatre. The story should emphasize the fact that your theatre has been selected as the first in the territory to show this great attraction.

2 A story announcing the opening of your box-office for the advance sale of tickets and solicitation of mail orders should break at the same time as your first ads appear. Arrange for the Mayor and/or prominent clergymen (or any other important civic official available) to buy first tickets. With newspapers, of course, covering this event, you are assured of picture plant.

3 Plant feature stories and pictorial layouts to coincide with
(a) opening of box-office and
(b) actual opening of the picture.

4 Plant stories in connection with whatever special screening you hold for local dignitaries, clergy, educators, etc.

5 Supply copy to radio commentators for advance and current publicity as well as copy and art to television commentators.

6 "The Ten Commandments" will appeal to many club groups, religious organizations, etc. as ideal entertainment for benefit performances. Whenever any such group sale is consummated, plant stories in connection therewith.

7 Plant stories and art in connection with your premiere.

8 Invite editorial comment urging newspaper readers to see the picture.

9 Make available for use in special newspaper columns any items of interest on unique facets of the picture -- fabulous cost of the film, on-the-spot filming in the Holy Land, vast research involved in pre-production preparation, timeliness in subject matter, etc.

10 Plant stories hung on the sure-to-be glowing comments elicited from local clergy following special screening.

11 Plant stories on the religious page of newspapers concerning special sermons delivered, which you will surely obtain from ther clergy.

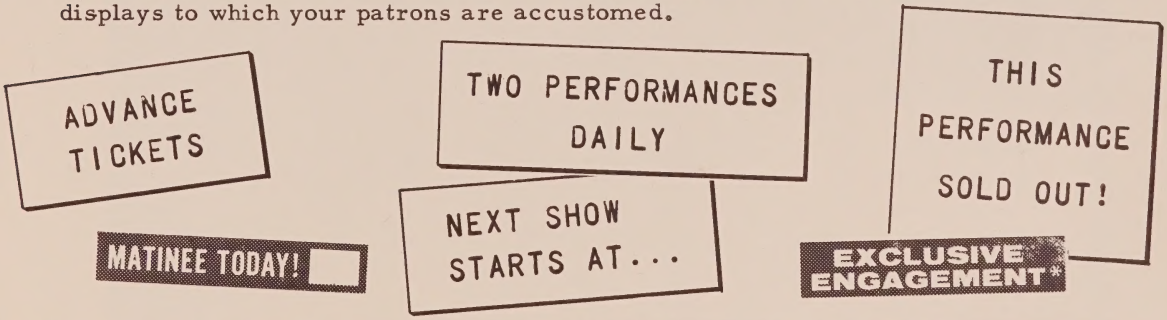
FRONT AND LOBBY TREATMENT

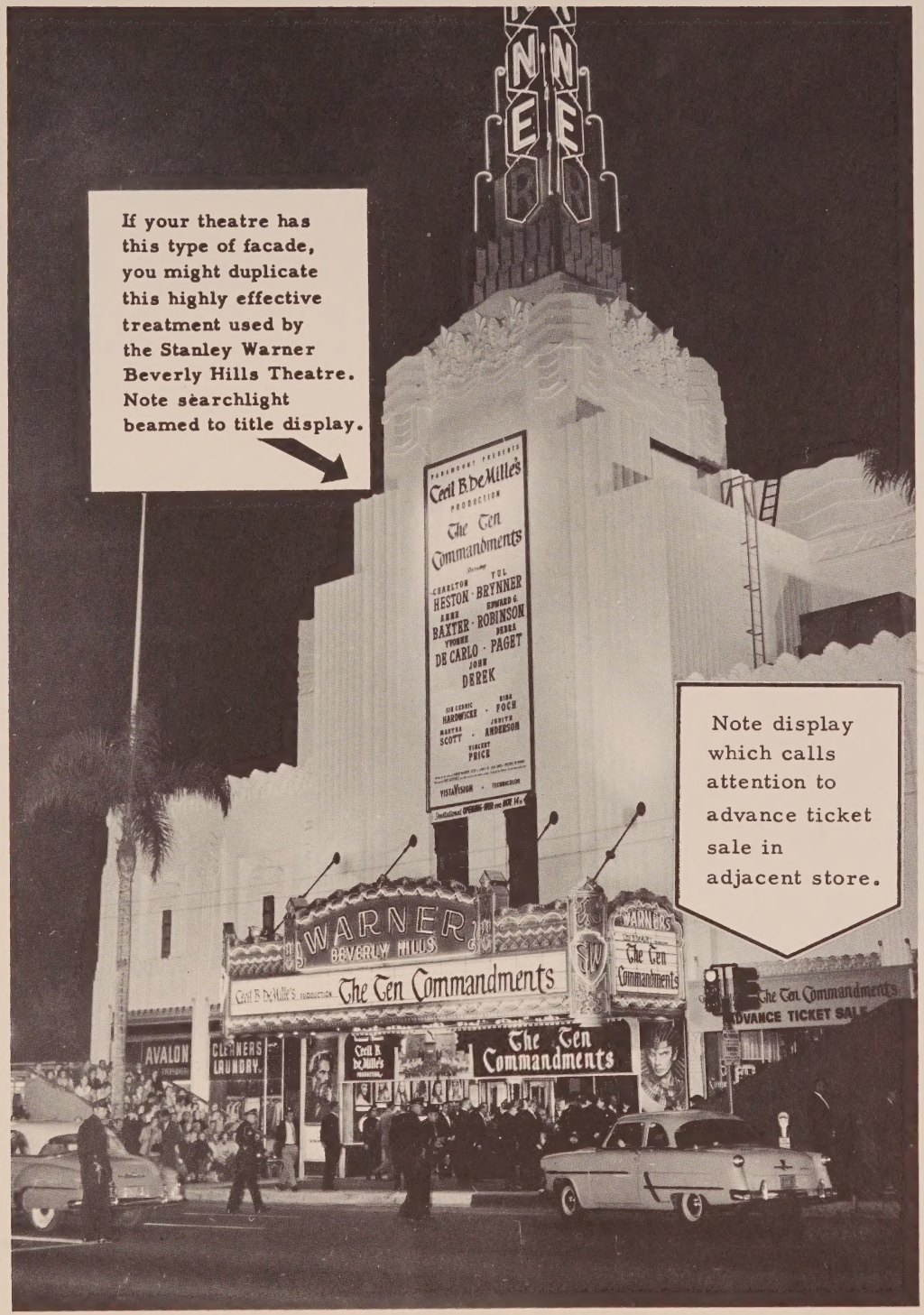
It is recommended that particular attention be paid to the physical appearance of your theatre front and lobby so that they may reflect in a dignified and restrained way the importance of your presentation of "The Ten Commandments."

Distinctive displays in your lobby can be achieved through the judicious selection of scene stills and character heads, as shown in the reproductions of the Criterion Theatre front in New York and the Stanley Warner Theatre in Los Angeles, illustrated on facing pages. Notice that built up fronts and barricade type displays have been avoided in order to keep the box-office free and clear of obstruction. Notice also the use of cut-out letters on the marquee, a technique decidedly different from the ordinary title treatment.

If your theatre has the physical facilities for displaying it, one big blow-up of an impressive spectacle scene can be very effective. Be sure to include as an integral part of the display a card announcing your exhibition policy and prices. Performance information cards as shown below are a "must" with this type of special engagement.

Whatever your choice of displays, it is urged that you aim for something unusual for your theatre, something definitely different from the conventional displays to which your patrons are accustomed.



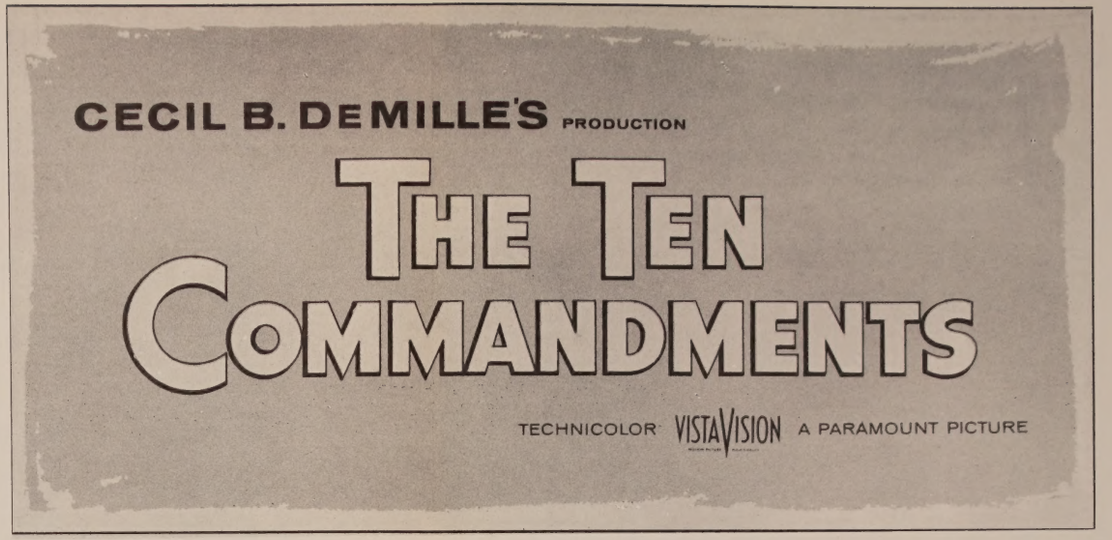

If your theatre has this type of facade, you might duplicate this highly effective treatment used by the Stanley Warner Beverly Hills Theatre. Note searchlight beamed to title display.
Note display which calls attention to advance ticket sale in adjacent store.
Cecil B. DeMille's PRODUCTION
The Ten Commandments
CHARLTON HESTON · YUL BRYNNER
ANNE BAXTER · EDWARD G. ROBINSON
YVONNE DE CARLO · DEBRA PAGET
JOHN DEREK
VISTAVISION · TECHNICOLOR
WARNER
BEVERLY HILLS
The Ten Commandments
AVALON
CLEANERS LAUNDRY
ADVANCE TICKET SALE

LIFT THE PAGE

Lobby interior Criterion Theatre, N.Y. Note display of policy and price list on box-office

Marquee of Criterion Theatre, N.Y. featured title in white on bright red background, with on-and-off illumination from rear.

Stanley Warner Beverly Hills Theatre used cut-out letters in relief on display over box-office



Block 24-sheet poster in two colors available from National Screen Service.

PARAMOUNT PRESENTS
Cecil B. DeMille's
PRODUCTION
The Ten Commandments
STARRING
CHARLTON HESTON · YUL BRYNNER · ANNE BAXTER · EDWARD G. ROBINSON
YVONNE DE CARLO · DEBRA PAGET · JOHN DEREK
SIR CEDRIC HARDWICKE · NINA FOCH
MARTHA SCOTT · JUDITH ANDERSON · VINCENT PRICE
VISTAVISION
TECHNICOLOR

Close-up view of one of wall displays in interior lobby Criterion Theatre, N. Y.

PARAMOUNT PRESENTS
VISTAVISION
Cecil B. DeMille's
PRODUCTION
The Ten Commandments
STARRING
CHARLTON HESTON · YUL BRYNNER · ANNE BAXTER · EDWARD G. ROBINSON
YVONNE DE CARLO · DEBRA PAGET · JOHN DEREK
SIR CEDRIC HARDWICKE · NINA FOCH
MARTHA SCOTT · JUDITH ANDERSON · VINCENT PRICE
TECHNICOLOR

Multi-color Lobby Displays in 30 X 40 and 40 X 60

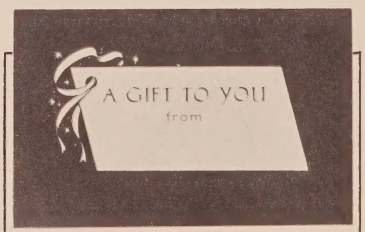
PARAMOUNT PRESENTS
VISTAVISION
Cecil B. DeMille's
PRODUCTION
The Ten Commandments
STARRING
CHARLTON HESTON · YUL BRYNNER · ANNE BAXTER · EDWARD G. ROBINSON
YVONNE DE CARLO · DEBRA PAGET · JOHN DEREK
SIR CEDRIC HARDWICKE · NINA FOCH
MARTHA SCOTT · JUDITH ANDERSON · VINCENT PRICE
TECHNICOLOR

Order from
NATIONAL SCREEN SERVICE

SPECIAL
30 X 40
LOBBY
DISPLAY

THE IDEAL GIFT
TICKETS TO
The Ten Commandments
G 101
G 103
ORCHESTRA
SIMPLIFY YOUR GIFT PROBLEMS BY PRESENTING RELATIVES, FRIENDS AND ACQUAINTANCES WITH THE MOST THOUGHTFUL OF GIFTS— TICKETS TO A PERFORMANCE OF
The Ten Commandments
Seats for Future Performances on Sale NOW!
Special Gift Envelopes Upon Request!

One highly practical and successful additional way to stimulate ticket sales is by suggesting that seats to "The Ten Commandments" be purchased as gifts. The subject of the film makes it ideal for this purpose whether the gift is intended for man, woman or child. To help you present the idea to your patrons, a 30 x 40 lobby display such as that reproduced here, is available upon request from: PRESS BOOK EDITOR, PARAMOUNT PICTURES CORPORATION, 1501 Broadway, New York 36, N.Y.



Special gift envelopes, similar to the one shown here, should be printed locally to fulfill your requests for gift tickets.

POINT UP THE

EXCLUSIVE

ASPECT OF YOUR ENGAGEMENT OF "THE TEN COMMANDMENTS"

EXCLUSIVE ENGAGEMENT!*
(THIS PICTURE CANNOT BE SEEN AT ANY OTHER THEATRE)
"THE GREATEST MOVING PICTURE I HAVE EVER SEEN!"
— Walter Winchell
"A FILM OF REVERENT AND MASSIVE MAGNIFICENCE!"
— Life Magazine
Cecil B. DeMille's
PRODUCTION
The Ten Commandments
A PARAMOUNT PICTURE · VISTAVISION · TECHNICOLOR®
POLICY
THEATRE
*The Cecil B. DeMille Production of "THE TEN COMMANDMENTS" is an exclusive engagement at this theatre. During this engagement it will not be shown in any other theatre in this city.

Make sure that every one of your ads carries an asterisk alongside the words "EXCLUSIVE ENGAGEMENT!"* which refers to an explanation, given at the bottom of the ad, reading:

> * The Cecil B. DeMille Production of "The Ten Commandments" is an exclusive engagement at this theatre. During this engagement it will not be shown in any other theatre in this city.

The ad reproduced here shows how this has been handled.

SOUVENIR BOOK

A very special and unusual book which truly compliments the magnificent picture it represents is available for sale in your theatres from the Greenstone Company, 246 West 44 Street, New York 36, New York. The book is in full color, illustrated with paintings made expressly for this book, by Arnold Friberg, one of the greatest living interpreters of Biblical subjects. Included in the book are the paintings of dramatic realism and explanatory text, the story of the making of Cecil B. DeMille's epic production, portraits of the stars, and material compiled from the exhaustive research done for this great film. This book is valuable publicity for your theatre as well as for the picture. It is taken home and shown to neighbors, friends and relatives and really kept and referred to as a source of information and pleasure.

STEP-BY-STEP PRE-TESTED PROGRAM

FOR PROMOTION OF

GROUP SALES

In the successful reserved seat engagements of Cecil B. DeMille's production of "THE TEN COMMANDMENTS" now playing in the United States and Canada, exhibitors have pre-tested, with outstanding results, the sale of blocks of tickets to organized groups. Group selling has proven to be of such great value to those theatres, the plan is recommended for every theatre. Not only will it substantially increase your box-office receipts, but just as important, it will build for your theatre more good will and contribute to a successful long run of "THE TEN COMMANDMENTS."

In the following pages is outlined, what is considered, from experience, to be the best plan to use for Group Sales. It is suggested you make only those changes which would localize your operation and identify your promotion with your particular theatre.

As your local Paramount Branch Manager is fully informed on Group Sales, please do not hesitate to consult with him or get in touch with GROUP SALES DEPARTMENT, PARAMOUNT FILM DISTRIBUTING CORP., 1501 BROADWAY, NEW YORK 36, N.Y.

STEP-BY-STEP PRE-TESTED PROGRAM

FOR PROMOTION OF

GROUP SALES

STEP NO. 1: SELECTING A GROUP SALESMAN:

To carry out a group sales plan successfully, it is important that a man or woman with the proper qualifications be assigned to this phase of your engagement of "The Ten Commandments." This person should be one who can meet and talk to important people in every walk of life, as example, Presidents of large corporations, school principals, religious leaders of every faith, etc. He or she must not only be personable but also be a good salesman for this project, and by that, we mean not only to be fully informed in order to make sales but also to realize that the best and greatest number of such sales are made by personal interviews; in other words, to make an appointment and then see and talk with the proper individual.

In the larger cities, it was found profitable to employ someone who has specialized in this kind of work. In other cities, the theatre manager has appointed someone from his own staff. It is suggested that, as your local Branch Manager is well acquainted with this matter, he will be pleased to have you consult with him on such arrangements.

Only personal contact, continual letters and phone calls sell groups. Bear in mind that selling small groups of say 25 to 50 is also important. It all adds up to extra dollars. The group salesman should know, or have handy on a card - seating capacity broken down for orchestra, balcony, etc.; box-office prices of all tickets, and times of all performances. Also he or she should have a card handy listing all discount rates. (See Step No. 4). A sample is attached to last page. As much time will be spent by the Group Salesman on the phone, a phone should be provided in addition to proper desk space for interviews, etc. It would also be well to maintain a set of files for all types of group correspondence for immediate reference.

It is, therefore, suggested that you consult with your local Paramount Branch Manager for his cooperation in setting up a well organized Group Sales unit.

STEP NO. 2: LIST OF IMPORTANT GROUP SALES PROSPECTS:

At least 6 to 8 weeks in advance of your opening date, prepare a comprehensive list of the top people of all types of organizations, i.e., schools, synagogues, churches, industrial firms, insurance companies, women's clubs, men's clubs, etc. All of these people should be invited to your special advance preview of "THE TEN COMMANDMENTS" (See Step No. 3). In fact, after your list is completed, it would be wise to have your Group Salesman personally phone as many of these important people as possible to insure their being present. The list should include full names, titles, addresses and phone numbers of each person. "THE TEN COMMANDMENTS" has already received official approval and endorsement of many national organizations and their local branches have been alerted to take an active part in promoting local engagements.

You will note that "industrial firms" (above) has been underlined. Group Sales to such firms have to date really been remarkable. For instance, recently a prominent life insurance company in Boston bought 4,000 tickets which it used as good public relations with their employees on this basis: - The theatre gave them a 15% discount off the net box-office $2.75 price. This brought the price of each ticket to the Company down to $2.38. The Company absorbed $1.38 of each ticket and made them available to the employees at $1.00 each. Every ticket was used.

STEP NO. 3: SPECIAL INVITATION TO ADVANCE SCREENING:

"THE TEN COMMANDMENTS" lends itself to an advance screening more than any other motion picture released in many years because of its truly universal appeal. It is suggested, therefore, that you arrange for such a screening by contacting your local Paramount Branch Manager. This screening should be well in advance of opening date -- in fact from 4 to 6 weeks before your regular opening. Not only will you invite the people on your Group Sales Prospect list but also all opinion-makers such as the press, radio, Mayor and other important personages. Each invitation should be for two people.

The importance of the picture and the respect in which Mr. DeMille is held, guarantee that everyone in your area who is invited -- no matter how important that individual may be -- will consider himself or herself honored, and in practically every case, will attend. As confirmation of this, His Eminence Francis Cardinal Spellman attended a public screening of the picture at the Criterion Theatre in New York City prior to its official opening, marking the first time he had attended a performance in a motion picture theatre since his undergraduate days at Fordham University.

You will, of course, print locally your own form of either invitation card or letter of invitation for this advance screening.

However you arrange your advance invitational screening, remember that every important opinion-maker who sees "THE TEN COMMANDMENTS" becomes not only a Group Sales prospect, but an enthusiastic publicity agent for the picture. After the screening, you should endeavor to secure from a few of the very important people in each walk of life, a letter of recommendation for the picture, and permission to use quotes from that letter.

With such quotes you could then have printed locally a flier (similar to sample reproduced herein) listing such quotes under the heading, as in the sample, "Comments Evoked by 'THE TEN COMMANDMENTS'." This flier could then be mailed to all prospects.

STEP NO. 4: SPECIAL DISCOUNTS FOR GROUP SALES:

It is, of course, obvious that some scale of special discounts for the advance sale of blocks of tickets to various groups is good business. Such discounts will not only

be attractive to the group itself -- they will help to increase your weekly business. Group discounts for many types of special shows is an old established and good practice. In addition to increasing your revenue, the plan will above all create additional good will for your theatre.

From results already obtained, it has been shown that, properly handled, Group Sales will represent a very substantial part of your weekly receipts and profitably lengthen the run of "THE TEN COMMANDMENTS."

In recommending that you adopt a discount plan for group sales, your local Paramount Branch Manager, or his representative, will be pleased to give you examples of special discounts successfully used by theatres now playing the picture around the country. Cited below is the successful plan set up by the Management of the Criterion Theatre, New York City and the Astor Theatre in Boston, which is:

(a) For adult groups -- for all performances except Saturday and Sunday matinees and nights - 10% discount on blocks of 100 to 1,000 tickets; 15% on blocks of 1,000 or more.

(b) For Saturday, Sunday and Holiday matinees and nights, including opening night, 10% discount if the group takes the entire house or the remaining substantial number of unsold seats; for example, if the theatre seats 1500 and 300 seats had already been sold to the public, the group would buy the remaining 1200 seats and get the 10% discount.

(c) A special price of $.90 plus local taxes for all morning and matinee performances (except Sunday) for substantial groups of day school, high school and Sunday school students -- also Boy Scouts and Girl Scouts.

For detail on how to handle tickets for groups, see the section in this manual devoted to "hard" tickets.

In granting discounts off the box-office price, you will know that the Federal and local taxes will have to be paid on the net box-office price. Your discount should be figured on the net price of each ticket. Then you would add back the proper tax or taxes.

If an organization sells tickets above the box-office price in order to raise money for charity, it is understood that such override is not subject to tax, but it would be wise for the organization to check with the tax authority and secure a Tax Exemption Certificate.

STEP NO. 5: WRITTEN CONTRACTS FOR GROUP SALES:

In most cases a written agreement should be made with the Group Sales customer. A simple form of contract (sample reproduced) called "Theatre Party Contract" has been prepared. You can secure these from your local Paramount Branch Manager. You will note the suggested provision that a 25% deposit is required to be paid when the contract is signed and the remaining 75% when tickets are delivered. It would also be good practice to provide for the return of unsold tickets at least 3 or 4 days in advance of the scheduled performance in order to sell these tickets to the public, but only if, in your opinion, the group is entitled to credit for such unsold tickets.

It is possible that some responsible organizations will want a different arrangement than outlined above. It will, therefore, be up to you to make locally any changes you may decide upon in the method of payment or in any other aspects of the contract.

These "Theatre Party Contracts" should be made up in at least four copies and distributed as follows:

(1) Theatre Copy - to be retained by the Theatre.

(2) Organization Copy - for the group signing the contract.

We would appreciate 2 copies for our information as follows:

(3) Third Copy - mailed to Paramount Group Sales Department, 1501 Broadway, New York 36, N.Y.

(4) Fourth Copy - to your local Paramount Branch Manager.

Your Group Salesman is now equipped to start the Group Sales Campaign.

STEP NO. 6: SPECIAL LETTERS AND ATTACHMENTS:

Prepare in advance special letters to be sent out on your Theatre stationery and signed by the Group Salesman. Four suggested sample letters are given you herein. Letter A is to the heads of all Groups and should be sent out several weeks before your regular opening. To this letter attach the booklet entitled "WHY I MADE THE

TEN COMMANDMENTS," which was especially written by Mr. DeMille and is a powerful piece of Group Sales material. You can secure these from your local Paramount Branch Office. Also attach the flier with your local quotes.

Suggested letters B, C and D (also given you herein) should be sent out immediately after your opening ads appear.

Please understand these are suggested letters only and you may want to use only one general letter to all Groups.

It is also suggested that you attach to all such letters an order blank of some kind, to make it more convenient for the group to order tickets. On this order provide space for 1st choice, 2nd choice and 3rd choice of performance, box-office prices for all performances, and times of all performances.

STEP NO. 7: OPENING NIGHT AND FIRST WEEK:

It will have a strong psychological effect on your public if you can sell out your opening night to some organization. (There should be no other peformance on your opening day.) In practically all the present engagements, the opening nights were sold out to organizations and the ads for that day carried copy including "Opening performance sold out." In addition, your Group Salesman should, of course, get as many sizeable groups as possible for the performances during your first week.

You will know best what local organization or organizations to approach to sell out your opening night. In some cases, these groups have sold their tickets substantially above box-office prices for some worthy charity.

STEP NO. 8: SPECIAL 16-MM. TRAILER

In order to promote the interest of organization leaders, and subsequently to stimulate ticket purchasing by the rank-and-file memberships, Paramount has available FREE OF CHARGE in 16-mm. the regular National Screen Service theatre trailer in full color prepared for this great production. In addition to showings for religious, fraternal and social organizations, screenings for luncheon groups such as Kiwanis, Lions and Rotary, should also be arranged.

It is a highly absorbing and entertaining ten-minute reel featuring Cecil B. DeMille as the narrator discussing the interesting background and research aspects of the production and showing highlight scenes that convey to the viewer the vast scope and entertaining qualities of the film.

You will surely find this a most useful adjunct to your campaign for extra ticket sales. For a print, contact your Paramount Branch sufficiently in advance of your opening date to net you the greatest benefit thereof.

STEP NO. 9: WEEKLY REPORT ON GROUP SALES:

As both you and Paramount should be informed weekly of all Group Sales, we have prepared a weekly Report on Group Sales (sample reproduced herein). A supply for your Theatre can be secured from your local Paramount Branch. It is very necessary for your records and most helpful information for us that this report be made out every Saturday in at least four copies to be distributed as follows:

(1) Copy for Group Sales Representative.

(2) Copy for Theatre files.

We would appreciate 2 copies to be sent as follows:

(3) To Group Sales Department, Paramount Film Distributing Corp., 1501 Broadway, New York 36, N.Y.

(4) To your local Paramount Branch Manager.

List on this report all group sales whether such group is granted a discount or not.

ADDITIONAL SUGGESTIONS:

If you set up a Group Sales Plan, it is suggested that you include in some of your newspaper advertising copy the fact that Group Sales are available for "THE TEN COMMANDMENTS."

There are and will be many diversified ideas to promote group sales. As example - you will find reproduced herein a copy of a small card headed "Let Us Help You"-. This card is used by the Criterion Theatre in New York City. It is enclosed in the ticket envelope for all advance sales and has gotten excellent results.

> *Let Us Help You . . . .*
>
> Theatre parties can be arranged for groups of 25 or more persons desiring to see **Cecil B. DeMille's** production of **THE TEN COMMANDMENTS** at the Criterion Theatre. For details — telephone Miss Trudy Richmond at CIrcle 6-8600 or write Theatre Parties, C. B. Moss and Associates, 218 West 49th Street, New York 19, N. Y.

What is applicable to one area may not be satisfactory for another, so it is the task of each Group Salesman and Theatre Manager to work out a Group Selling Campaign best suited for your operation. With the cooperation and proper effort of all concerned, "THE TEN COMMANDMENTS" will enjoy fine Group Sales and establish the picture in your community for an extended run.

(SUGGESTED LETTER "A" TO ALL ORGANIZATIONS)

Dear Friend:

As an individual of standing in the community, you will undoubtedly be interested in the enclosed message from Cecil B. DeMille concerning his production of "The Ten Commandments," which has already been widely heralded by outstanding opinion-makers -- including religious leaders of the Catholic, Protestant and Jewish faiths -- as the most important picture ever produced. An experience never before equalled in the history of the screen, "The Ten Commandments" will begin an exclusive, reserved seat engagement at (NAME OF) Theatre, on (DATE).

Those who have seen "The Ten Commandments" at preview screenings have agreed with Mr. DeMille that it is the most modern motion picture ever produced and is as timely as tomorrow morning's headlines. Many outstanding individuals -- from the fields of religion, education, industry, government and the arts -- have urged that we set aside certain performances for organizations to see "The Ten Commandments" in a group or groups. Additionally, many industrial leaders have requested an opportunity to purchase blocks of seats for distribution to their employees.

In response to these many requests, the management of the (NAME OF) Theatre has arranged to make available tickets for any organization, club, school, church or industrial concern which indicates a desire to attend this memorable film achievement as a group. It is hoped that this opportunity to purchase large blocks of seats will satisfy the many who wish to experience this dramatic event in the company of their friends, neighbors and co-workers.

For your information, we are enclosing a form listing the scale of prices for "The Ten Commandments" at (NAME OF) Theatre as well as the name of our representative in charge of group sales in this area. The latter will be most helpful in making arrangements for your organization to see "The Ten Commandments" as a group, and in advising you concerning ways in which your organization may benefit through a special discount price and, if it wishes, may conduct benefit performances of this tremendous film for whatever charitable or other worthwhile aim you have in mind. You need but fill out the form enclosed with this letter and return it to me, and it will receive our prompt attention.

Finally, I would like to remind you again that the (NAME OF) Theatre engagement of "The Ten Commandments" is an exclusive one in this city. During this engagement, it will not be shown in any other theatre in (NAME OF CITY), hence the importance to you and your organization of making reservations as early as possible.

Sincerely,

YOUR SIGNATURE

(SUGGESTED LETTER "B" TO CHURCHES)

OF ALL DENOMINATIONS AND SYNAGOGUES)

Dear (FULL NAME AND TITLE OF MINISTER, PRIEST, RABBI)

As one who has dedicated his life to the spreading of your Faith, I know you will be profoundly moved and thrilled by the inspirational message and deep devotion of Cecil B. DeMille's motion picture production, "The Ten Commandments." "The Ten Commandments" will open its local engagement at the (NAME) Theatre on (DATE).

"The Ten Commandments," although hailed as the greatest motion picture entertainment of all time, is far more than entertainment alone. It is a moving and unforgettable picturization of the delivery of God's Laws, and an expression of the absolute necessity for man to live by these Laws that he may survive.

From among the many unqualified endorsements which "The Ten Commandments" has received from colleagues of your Faith throughout the country, permit me to quote from one:

(PICK UP DESIRED QUOTE LISTED UNDER "RELIGIOUS QUOTES.")

I sincerely feel that your congregation would find "The Ten Commandments" an unforgettable experience, particularly if the members attended in a body. The undersigned will be delighted to visit with you at anytime permitted by your schedule to discuss the possibilities of setting aside the theatre (or a section of it) or any number of seats you might wish and to discuss our special discount for groups of certain sizes. May I have the pleasure of hearing from you.

Sincerely,

YOUR SIGNATURE

(SUGGESTED LETTER "C" TO ALL SCHOOL PRINCIPALS)

Dear (FULL NAME OF SCHOOL PRINCIPAL)

Cecil B. DeMille's production, THE TEN COMMANDMENTS, has been made into the greatest motion picture of all time, and is now showing at the (NAME) Theatre. The picture runs three hours and 39 minutes, plus a ten-minute intermission.

The stars of this magnificent production include Charlton Heston as Moses; Yul Brynner as Rameses; Anne Baxter as Nefretiri; Yvonne DeCarlo as Sephora; Edward G. Robinson as Dathan; Debra Paget as Lilia; John Derek as Joshua; Sir Cedric Hardwicke as Sethi; Nina Foch as Bithiah; Martha Scott as Yochabel; and Judith Anderson, Vincent Price, John Carradine, Olive Deering, Douglass Dumbrille, Frank and Julia Faye at the head of a cast numbering many tens of thousands, with the greatest number of featured stars and players in any motion picture's history. Much of the picture was filmed in Egypt, in the exact spots where the leading events of the Exodus of Holy Writ took place.

THE TEN COMMANDMENTS has received the most superlative reviews from the nation's press, clergymen of every denomination, educators, industrialists and citizens of every class, race, color and creed, as the greatest story ever brought to the motion picture screen, and the greatest entertainment.

We sincerely believe that students at your school will find THE TEN COMMANDMENTS tremendously entertaining as well as inspiring, and for this reason it gives us great pleasure to offer them a special students' admission rate of (SPECIFY PRICE) for the following performances (LIST SAME).

In order to take advantage of this special price, please telephone me at (TELEPHONE NUMBER OF THEATRE). Arrangements will be made for a special students' performance as stipulated above, at your convenience.

I know the pupils of your school will thoroughly enjoy THE TEN COMMANDMENTS and gain a new and deeper understanding of the greatest story of all times, the story of how the Lord spoke to Moses and gave His greatest gift -- THE TEN COMMANDMENTS -- to mankind.

Sincerely,

YOUR SIGNATURE

(SUGGESTED LETTER "D" TO LAY RELIGIOUS GROUPS)

Dear (PRESIDENT OR HEAD OF ORGANIZATION):

I am sure you have read in many national publications and in your own organization's official bulletins, the boundless praise which every segment of our country has heaped on Cecil B. DeMille's motion picture production, "The Ten Commandments." I am very happy to be able to inform you that "The Ten Commandments" will open locally at the (NAME) Theatre on (DATE).

As you know leading clerics of the (CATHOLIC, PROTESTANT, JEWISH -- USE WHICHEVER IS APPROPRIATE) Faith have declared that "The Ten Commandments" while the most outstanding motion picture entertainment of all time is also the greatest exposition of the truth that only by joyous acceptance of God's Laws can mankind live happily and fruitfully. National officials of (NAME OF ORGANIZATION) have also hailed "The Ten Commandments" both as entertainment as for its moral teachings. Permit me to quote from one of the many letters received:

(PICK UP DESIRED QUOTE LISTED UNDER "RELIGIOUS QUOTES.")

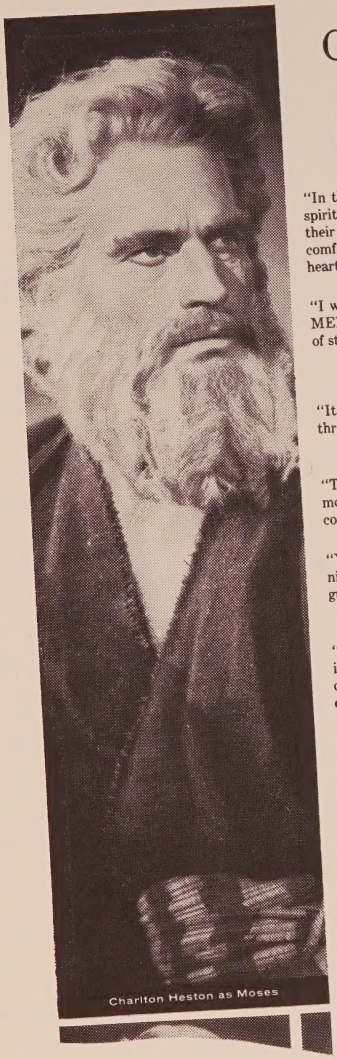
I know that "The Ten Commandments" will be an unforgettable experience to members of your organization, and to make it even more of a (NAME OF ORGANIZATION) affair, I would like to discuss with you the possibility of setting aside one entire performance or a portion of the theatre so that your membership could attend the showing in a body.

If you should so desire we would have no objection to your arranging your organization's attendance at a special performance as an advanced-price benefit, with any excess over the standard box-office price of tickets going to aid your own good work. We would be pleased to consult with you regarding special discount for groups of certain sizes.

May I have the pleasure of hearing from you as to when it would be possible to meet to discuss this matter. Thank you.

Sincerely,

YOUR SIGNATURE


Charlton Heston as Moses

COMMENTS EVOKED BY

Cecil B. DeMille's PRODUCTION

The Ten Commandments

"In the materialism of today, the production I was privileged to see last night is a spiritual lift to those who yearn for liberty against tyrants but also are fighting against their own ignoble pressures. Thank you for letting me see it and thank you for the comfort and assurance that you have given me and countless millions who will be heartened by the lesson it brings."

BERNARD M. BARUCH,
(In a letter to Cecil B. DeMille, Oct. 6, 1956)

"I was very much impressed by the picture. I hope that THE TEN COMMANDMENTS will be seen by a great many people and that the picture will have the effect of strengthening our whole concept of freedom and responsibility under God."

DR. EUGENE CARSON BLAKE,
President, National Council of the Churches of Christ in the United States of America

"It was the unique experience of a lifetime. We are not the same after we have lived through the experience of following Moses through this picture."

DR. W. A. CRISWELL,
First Baptist Church, Dallas, Texas

"The struggle of a people for freedom is eloquently told in this stirring film. I was moved as Moses, conscious that the Law has its source in the one God of all men, conceived of it as the universal law."

RABBI ABRAHAM J. FELDMAN,
President of the Synagogue Council of America

"Your contribution to this generation through this picture will be one of the significant ones of our time. One cannot see it without realizing anew that God is the guarantee of our liberties and the ground of all our hope."

BISHOP GERALD KENNEDY,
The Methodist Church, Los Angeles, California

"I veritably believe it is the greatest utterance ever made in the medium of film. It is the majestic presentation of mankind's march toward freedom. It has in it all the overtones of slavery and liberty, of justice and injustice, of equality and the lack of equality. It moves one to the very bone and blood."

DR. RAYMOND I. LINDQUIST,
President of the National Board of Missions of the Presbyterian Church

"The greatest film production I have ever seen. A sacred story treated masterfully and reverently. The crossing of the Red Sea, the building of the Golden Calf, the depicting of the severity of the bondage of the Israelites, the appearing of Moses with the tablets on which were written with the finger of God the immortal Ten Commandments, marked the highest achievement ever reached in film production."

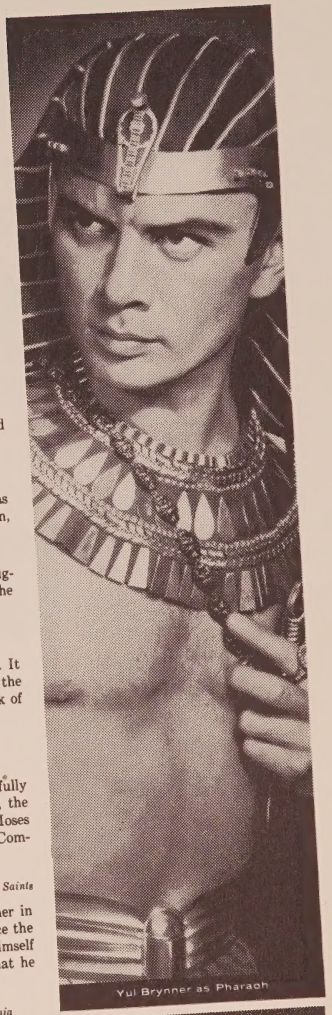
DAVID O. McKAY,
President, Church of Jesus Christ of Latter-Day Saints

"What impressed me most significantly was the superb and convincing manner in which you succeed in presenting the simple truth that man has not only to face the agonizing struggle against the bondage of the will of other men; not only free himself from the stranglehold of ignorance, superstition, and his own passions; but, that he has to accept and abide by the will of Him 'whose service is perfect freedom'."

A. S. RAUBENHEIMER,
Vice-President, University of Southern California

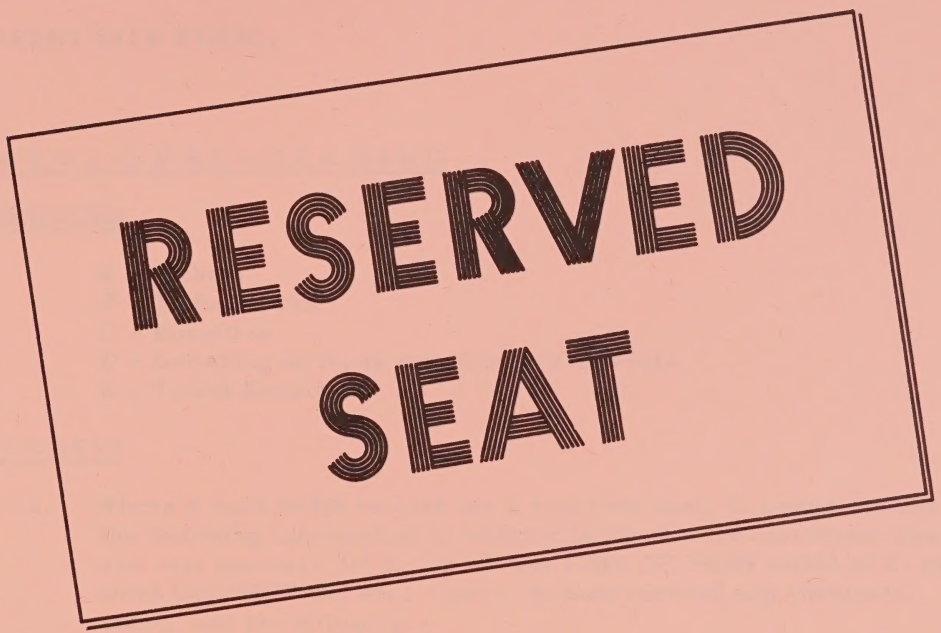
"I have wanted to tell you what an extraordinary service I feel you have performed for the whole world. The message on freedom to think and believe according to one's conscience ...erful beyond any yardstick measure."

HELEN ROGERS REID,
... Herald Tribune


Yul Brynner as Pharaoh

SAMPLE OF FLIER
USING LOCAL QUOTES

GUIDE FOR



OPERATION

GUIDE FOR

RESERVED
SEAT

OPERATION

THE INFORMATION CONTAINED HEREIN IS BY NO MEANS THE DEFINITIVE TREATISE ON BOXOFFICE OPERATION, BUT IS MERELY A BASIC EXPOSITION OF THE ACADEMIC ELEMENTS OF SUCH OPERATION.

TO FACILITATE ESTABLISHING A RESERVED SEAT OPERATION, THE OPERATION MAY BE DIVIDED INTO THREE PHASES. FIRST - THE PRE-OPENING PHASE; SECOND - THE ADVANCE SALE PHASE; AND THIRD - THE CURRENT SALE PHASE.

PHASE 1--PRE-OPENING

NECESSITIES

A - Tickets
B - Ticket Racks
C - Boxoffice
D - Lettering on Rows and Numbers on Seats
E - Ticket Envelopes

A - TICKETS

1. Where a hard ticket is used for a reserved seat, it should contain the following information in addition to the theatre masthead, row and seat number: DAY, DATE and TIME OF PERFORMANCE; the word ORCHESTRA, etc. - price on both vertical and horizontal sides, and the following:-

CECIL B. DEMILLE'S (50%)
Production (25%)
THE TEN COMMANDMENTS(100%)

2. Wherever possible, avoid the use of the words "left" or "right" on the ticket to facilitate the job of selling.

3. Where a hard ticket is used for a guaranteed but not specific seat, the aforementioned copy will prevail, except that the tickets will be numbered consecutively to capacity in place of the row and seat information.

4. Experienced ticket sellers associate price with color and therefore select their colors accordingly. (Thus, if the same price prevails every evening, the colors would be the same for each price every evening and the only way to distinguish one of these performances from any other would be by the day and date.) Naturally, if two different sections of the house, i.e. loge and orchestra, are the same price for the same performance, then two different colors would be used. (This would help not only the seller but also the ushers.) Where the matinee price is the same as the evening and the printer hasn't enough colors to permit a separate color scheme for the matinee, then the evening colors may be used for the matinee with a diagonal bar on the tickets to readily differentiate the matinee performance from evening to help the seller, doorman, and ushers.

B - TICKET RACKS

1. If no racks are available and it becomes necessary to purchase or construct racks, please be advised that racks can be obtained at a cost of $40.00 each to hold tickets for 16 performances per rack.

2. These racks (see illustration "B") are of wood frame with masonite honey combs and measure 32" wide x 34" high. They have 16 vertical slots and 13 horizontal slots.

3. The depth of all slots is 3-1/4" and permits the ticket to extend outward for ease of handling.

4. The Width of each Vertical Slot is 1-5/8".

5. The Height of each of the top 12 horizontal slots is 2-1/2" and each slot can hold 200 tickets.

6. The Height of the bottom horizontal row is 3" in order to accommodate reservation envelopes.

7. The depth of the exterior frame of the rack is 4-3/4" in order to accommodate reservation envelopes without crushing same.

8. The rack comes complete with a door that fits flush over the face.

9. For ease of shifting racks in a permanent boxoffice rather than shifting tickets from rack to rack (which is more tedious and which lends itself to greater chance of error), and also for ease in taking racks in and out of a temporary boxoffice each A.M. and P.M., it is recommended that the racks not be permanently secured to the wall of the boxoffice, but merely be hung on the boxoffice wall with the use of hooks and eyes.

10. To make it easier for the staff to recognize the date of performance, it is suggested that a strip of adhesive tape be placed across the top of the rack and on the tape above each vertical row, the date be stamped.

11. Tickets are placed in these racks in the following fashion:- Each vertical row represents one performance, and has 12 horizontal slots for your tickets. Start at top with the front left side of the orchestra, using as many of the slots as needed, then continue on down with the center of the orchestra, and then the right side of the orchestra. Repeat for the loge and the balcony. Secure the tickets with rubber bands. It may be possible with small loge capacities to use one slot for all the loge thereby permitting more slots to be used for the orchestra and balcony. Of course, an elastic would be used around each section of the loge in this case.

12. The current performance rack need not be an elaborate seating plan rack but merely a rack containing two or three vertical rows (depending on whether the house has an even or odd amount of sections) and as many horizontal rows as the house has rows in the orchestra. Each of the horizontal rows need only be 1/2" high. The tickets are placed in this rack by row with left section on the left, etc. Most often, there will be room in the rack for the loge and the balcony seats. If not, these can be sold as easily without racking them. This rack can be built by the theatre personnel.

13. If the amount of reservations for the current performance is such that a reservation rack is needed, this, too, can be built by the theatre personnel.

C - BOXOFFICE

1. Wherever possible, try to use existing facilities without going to the expense of construction. This may sometimes be possible by merely cutting another opening in the glass in the present boxoffice in order to sell "The Ten Commandments" in advance of opening while still in the grind policy.

2. Where it is impossible to make use of existing facilities and an auxiliary boxoffice is necessary, the type of the auxiliary boxoffice to be used, naturally, will depend on the length of the engagement and the costs involved. The auxiliary boxoffice may be as simple as a table or desk and ticket racks in the lobby. It may be a portable beaver board or masonite open front with two sides and no back, or it may be a self contained unit as shown in illustration "C".

3. If it is necessary to have a boxoffice along the lines of illustration "C", try to maintain a minimum depth (front to back) of four feet in order to permit two or more sellers to work at the same time. The length of the back wall should be

determined by the number of weeks (or racks) you wish to hang on it. A length of 6 feet will accommodate four weeks. (2 racks side by side and 2 above). The side wall opposite the doorway can also hold 2 racks (one above the other). The front of the boxoffice should be at least 5 feet wide in order to have room for two windows. By placing each window at the extremes and making each window about 20" wide, the price and policy card may be placed between the windows.

4. Copy necessary at the Advance and Current boxoffices: Price and Policy data, "ADVANCE SALE," "THIS PERFORMANCE" (Showing prices pertaining to same), boxoffice Hours of Operation, "This performance sold out, seats available for next (or future) performances." "Kindly count change and examine day and date of performance. No exchanges or refunds made after leaving window," (in practice this may not always be feasible.

5. If an auxiliary boxoffice has to be constructed, then you may also need a telephone in it.

D - LETTERS ON ROWS AND NUMBERS ON SEATS

1. Where this has to be done, be guided by the length of the engagement, size of the house, and cost involved.

2. In some instances (for long runs) brass plates on the arms of the chairs are more economical. In others (for short runs) stencils on the back of the chair or bottom of the seat, and lettered cards pasted to the aisle standard are more economical.

3. The easiest numbering plan for boxoffice, head usher and ushers for a three-section house is to keep the left side odd, starting at the center aisle going to the wall - 1-3-5, etc.; the right side even - 2-4-6, etc., in the same manner, and the center section one hundred consecutively - 101 - 102 - 103, etc. Where it's a four-section house, keep the two extremes as above 1-3-5 left, 2-4-6 right and the right center 102 - 104 - 106, and the left center 101 - 103 - 105.

E - TICKET ENVELOPES

1. See illustration "D". These can be promoted at no cost via tie-up with local hotel or merchant. The envelope should contain in addition to merchant's copy, the theatre masthead; the line "KINDLY EXAMINE TICKETS & CHANGE. NO MISTAKES RECTIFIED AFTER LEAVING WINDOW"; and,

CECIL B. DEMILLE'S (50%)
Production (25%)
THE TEN COMMANDMENTS (100%)

PHASE 2

ADVANCE SALE

1. Before tickets are placed in rack for sale they must be checked as to day, date, time, price, etc. and must be counted to make certain that full capacity was received from printer.

2. If exhibitor and/or Paramount wishes preferred locations (called House Seats) to be placed at their disposal, these locations (amount per performance to be at discretion of exhibitor and Paramount) should be the same for every performance and should be taken out of slots and placed in envelopes in the racks. An automatic release time (time boxoffice should place these house seats on sale) should be pre-determined. A suggestion is 12 noon for same day for matinees and 5 P.M. for same day for evenings.

3. Where the demands on the exhibitor and/or Paramount for preferred locations are expected to be great, a procedure or written authorization to the boxoffice to release the seats (C.O.D.) to the preferred client is available. (See illustration "E"). This form is self-explanatory and will help in permitting the sellers to devote their time to selling tickets to the public instead of taking unnecessary messages over the 'phone. Naturally, only one person representing the exhibitor and only one person representing Paramount should be authorized to issue these orders.

4. Now that the tickets are ready to be placed on sale to the public, the problem of control against error or discrepancy is presented. All ticket sellers should be bonded. Where employing Union treasurers, in some instances the union will guarantee against shortages, and in all instances the treasurer will assume full responsibility and make good any shortage. The dangers of shortages are greater with inexperienced personnel. One method of control is to give the seller a minimum specified amount of tickets for each location for each performance instead of the complete capacity. This procedure plus a specific working fund, will permit you to check sellers out nightly, or if you

prefer, weekly. If you accept the latter, then of course you must credit them with the money they turn in nightly. This check is a tedious one but is safest when using inexperienced personnel.

5. Prior to any seats being sold, the boxoffice staff should be informed of any obstructed or partial views. These tickets should be pulled, and placed on sale only after all others have been sold. The patron should be informed of the problem with this type of seat. The ticket seller should be instructed to sell his best seats first. Except for the front seats, the seller will have no problem with his center section. These seats will sell themselves. The seller will have to use salesmanship (and will need management's guidance) when he has to offer the patron desiring center seats, side seats. The seller should sell affirmatively. He must assure the patron that although the seats are on the side, they offer a full view of the screen. The seller should not use a seating plan when selling as it is not necessary to pin point seat location and thereby slow up and confuse purchasing of tickets. He can state (if so) that the seats are a sufficient number of feet from the screen to permit comfortable viewing.

Management will have to inform the seller of performances that need pushing. Where patrons request seats for performances that are well sold out in advance, advise seller to attempt substitutions of those performances where a wide choice of seats are available.

The seller must be taught the value of selling "up" in price. For example, if for a current performance, lowest priced tickets sell out, seller must encourage attendance by trying to "sell" available but higher priced tickets to patron. Failing that recommend purchase of tickets for future performance.

6. Phone reservations should be held only so long as you do not lose sales by tieing up seats. This time period can only be judged by management. It may vary any time between show time and two or three days prior, depending upon the number of seats available, the weather, and the strength of the window sale for the performance in question.

7. Mail Orders

Procedure recommended is as follows: After opening the patron's envelope, check request against the amount of check, date of check, and signature. Clip the check or money order to the patron's letter, on top of the envelope.

Do this with all mail received. Place all of this in a box. Give box to seller to fill mail order.

Seller checks letter and verifies data on check. He fills order by inserting ticket under paper clip on top of check and placing all in a box.

Now mail orders are ready to be recorded by writing on the patron's letter (top left corner) and back of check or money order, this information: Quantity, individual price of ticket, and total price (2 x 2.50 = $5.00), location, day, date and time of performance (Orch. A101-102. 2/12/57 MAT.); type of payment (check, cash or money order); date order was filled. The tickets are then mailed to patron and the letter filed alphabetically.

As the number of tickets lost or stolen through the mail and the number of bad checks are so small, all local orders can be filled and mailed to the patron before the checks clear the bank. With out-of-town checks, insist upon the minimum bank clearance for them you feel necessary before mailing tickets.

When a patron informs you that he has not received tickets ordered by mail, check your file and see whether you have a record of his order. If you do, and the performance is in the future, inform the patron to appear at show time for the performance he desired and instruct the seller not to refund or exchange on those tickets. When the doors open for the performance in question, instruct the doorman to detain anyone trying to use the locations in question. If at show time, the seats are vacant, it is no problem to seat the original purchaser. If, however, despite all, there are people in the seats where tickets were reported lost, you will tell those people that those tickets were reported lost. Sometimes the occupants will leave readily; sometimes they'll claim they received the tickets as a gift, etc. The safest procedure is to permit the ticket holder to occupy the seats and give other vacant seats to the original patron. If you are sold out, you may have to place chairs in the rear or aisle.

The reason for listing all mail order information on the patron's check is to enable the patron to present the cancelled check in the event you lost his original mail order.

8. When business is at near capacity and you cannot fill mail orders, we suggest the card (illustration "F") to facilitate

handling, save time, and eliminate letter writing. To facilitate handling mail order requests for center seats, when only side seats are available, we recommend a rubber stamp as follows, to accompany the side seats sent: "The location requested is sold out. However, the enclosed seats are the best available and good seats. If unsatisfactory, return at once."

9. Once the advance sale starts, please wire the following nightly to Paramount New York Home Office or local branch office, as per arrangement: NUMBER OF PIECES OF MAIL, DOLLAR VALUE, DOLLARS TAKEN IN AT WINDOW.

10. The seller should be quick to recommend substitute locations if he cannot fill the patron's original request, i.e. the patron may want eight together and all you can supply are 4 and 4, or 4 - 2 - 2. By all means offer all these seats.

PHASE 3

CURRENT SALE

1. When the Advance boxoffice opens, every performance including the matinee is on sale at the Advance Window. However, you get closer to curtain time, you will find it necessary to open the Current Window which will handle only that performance. The time to do this is at your discretion. For the sake of illustration, let us say at noon.

   Once two different lines are formed (one for current sale and one for advance sale) it is necessary in the interest of good will and good management, to have an usher announce to the patrons on each line exactly which performances are being sold at each window (this, despite the fact that windows are appropriately marked "This performance only" and "Advance Sale.")

2. Despite the fact that you are selling reserved seats in advance, the public's buying and attendance habits will follow closer to that of a movie than of a legitimate stage show. Undoubtedly most of your business will be current; because reserved seats take longer to sell than metered tickets, it is often necessary to concentrate on selling the current performance. This may mean curtailing the advance sale for 30 or 40 minutes. Patrons who want to purchase tickets and see the show immediately must be accommodated as in regular motion picture theatre operation.

3. It cannot be too strongly emphasized with your selling that current sales can suffer if they do not take advantage of customers' readiness to buy tickets. They must be taught that even though choice of locations (having been limited by advance sales) are restricted, seats available are desirable and the patron will enjoy the show from them. Sellers must use a positive sales approach for current ticket buying.

4. It is no problem to check the accuracy of the current sale cashier as you can give him a specific working fund and count the amount of tickets you allot for the current performance.

5. It is very important that every morning, prior to opening the boxoffice sale to the public, that each day's tickets in the racks be checked to see whether any dates are misplaced.

6. You encounter patrons trying to use past dated tickets (i.e. currently with a date of a previous show). They will either charge theatre with error or demand honoring unused ticket. If you have room and wish to admit the patron, do so. But, of course, do not give any current tickets to replace the old ones. Merely tear the old ones and put the stubs in the Box. If you're sold out offer the patron admission to a future performance that you know will not be a sell out. Never give up seats that would normally be sold.

   You will encounter situations where the patron who has entered the theatre wishes to change his location before the picture starts. It may be to a seat at the same price, lesser price, or higher price. Where you can help him, of course do so. When you exchange his stub for a new ticket, have the seller tear the new ticket in front of the patron and give the patron merely the stub of the new ticket while keeping the old stub. The boxoffice is now left with the bottom portion of an occupied seat and only the stub portion of a vacant seat. The boxoffice will scotch tape the two together while voiding the price and seat location of the occupied seat with heavy pencil. The boxoffice will sell this ticket for the price marked on the stub portion which will be the patron's seat. (See illustration "G").

7. To accommodate tardy ticket buyers, as in regular movie operation, keep the current boxoffice open at least 30 minutes after the picture has started.

8. You will find it necessary to rehearse the service staff in reserved seat seating. Caution the ushers to examine the stubs in order to make certain that the patron to be seated belongs in their section. The key person in reserved seat seating is the one on aisle direction. That person must direct the patron to the proper aisle, then the problem of seating becomes simple.

BOXOFFICE STATEMENT - (See Illustration "H")

The only item that may need clarification is the term "TOTAL DEAD." This means "UNSOLD TICKETS." Naturally, the sold tickets subtracted from the capacity amount gives the unsold total. The price column should reflect the net price.

Please send daily, one copy of the statement to the local Paramount branch manager and two to Ten Commandments, Sales Department, Paramount Film Distributing Corporation. Statements will be supplied by Paramount branch.

It is important that not only the "deadwood" be checked but also the stubs. Counting the stubs will tell whether the boxoffice staff may have misplaced full tickets in future dates. It will also give you a pattern of the number of people who do not show up and who may possibly ask for admittance on some future date. Granting this request is at your discretion. However, do not issue new tickets or refund on past dated tickets.

As you know, an intermission will be run about two hours 11 minutes after the opening. The length of intermission is at your discretion, but not to exceed 15 minutes.

When your engagement starts, please add the following information to your nightly wire:- Net receipts per performance and advance sale as of close of business each night.

In the event of a policy where strip ticket operation is combined with reserved seat operation, you will naturally conduct the former as usual and supply Paramount with a boxoffice statement for each of those performances.

ILLUSTRATION "A"

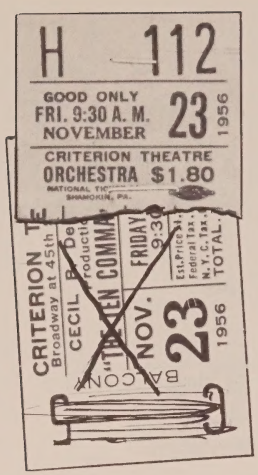


ILLUSTRATION "G"

ILLUSTRATION "D"

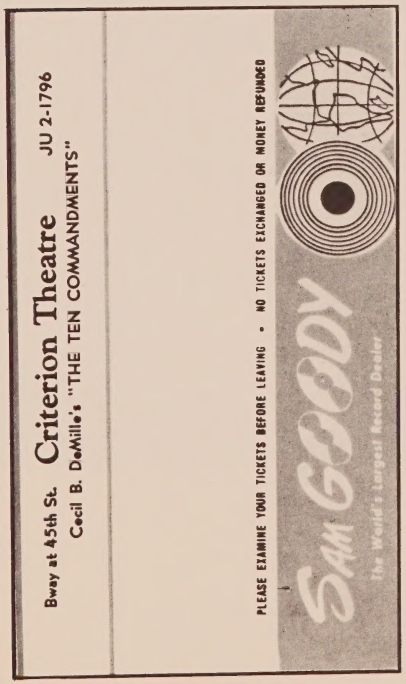

Bway at 45th St. Criterion Theatre JU 2-1796
Cecil B. DeMille's "THE TEN COMMANDMENTS"
PLEASE EXAMINE YOUR TICKETS BEFORE LEAVING • NO TICKETS EXCHANGED OR MONEY REFUNDED
SAM GOODY
The World's Largest Record Dealer

ILLUSTRATION "E"

Cecil B. DeMille's
Production

The Ten Commandments

HOUSE SEAT ORDER

_____

FOR _____

NO. & LOCATION _____

DATE MAT. EVE. _____

AMOUNT DUE _____

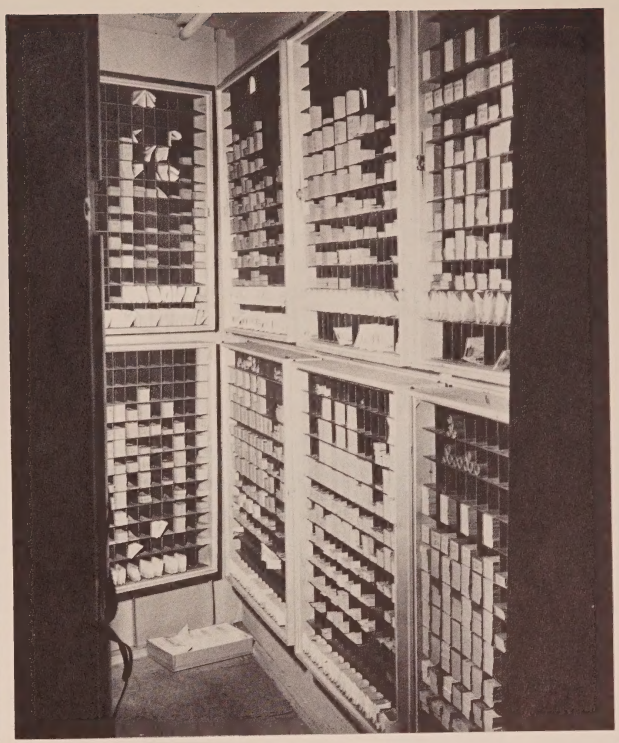
_____

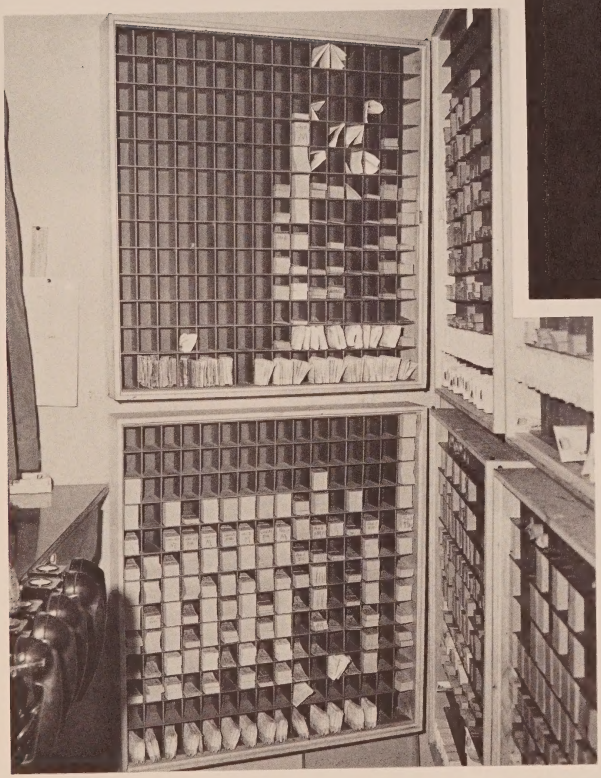
Present this order at the _____

Reservations WILL NOT BE HELD after 6:00 P.M. the day before the above specified date.

NO TICKETS WILL BE RELEASED WITHOUT THIS ORDER!

ILLUSTRATION "B"





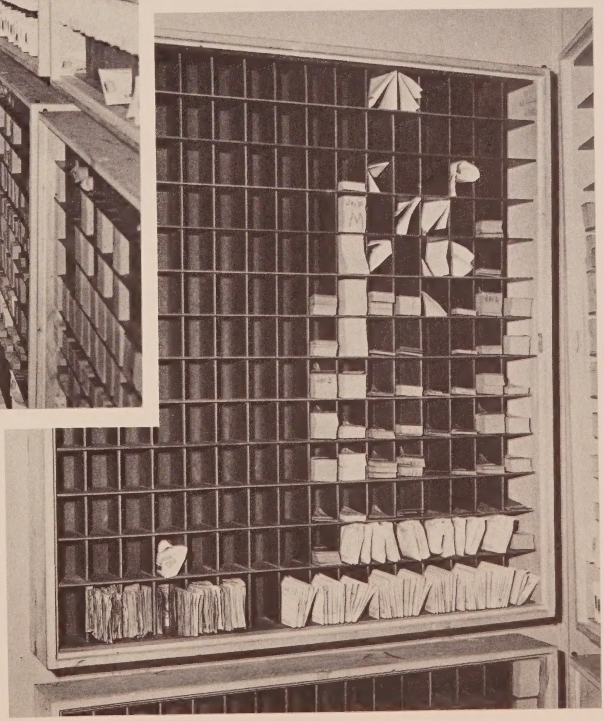
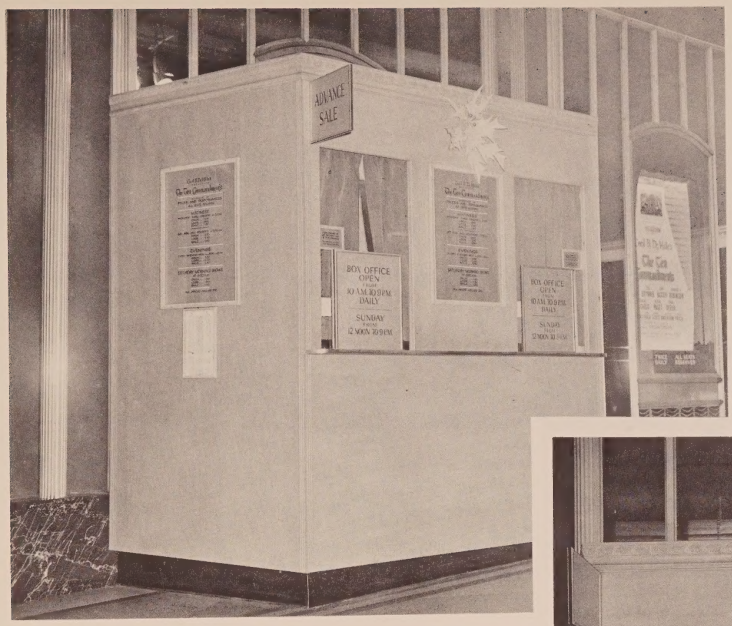


ILLUSTRATION "C"



BOX OFFICE OPEN FROM 10 A.M. TO 9 P.M. DAILY
SUNDAY FROM 12 NOON TO 9 P.M.
EVENINGS
BOX OFFICE OPEN FROM 10 A.M. TO 9 P.M. DAILY
SUNDAY FROM 12 NOON TO 9 P.M.

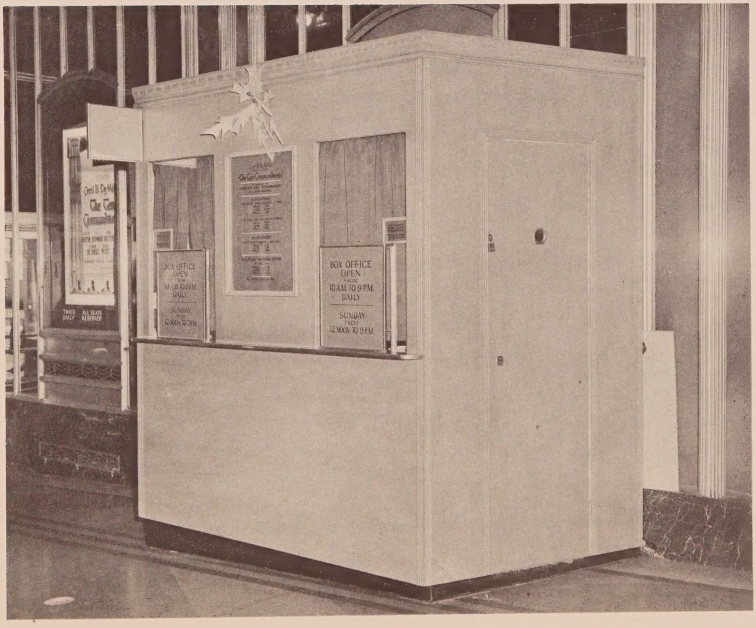


ILLUSTRATION "F"

FRONT

CRITERION THEATRE

Broadway at 45th Street • New York 36, N. Y. • JUdson 2-1796

Cecil B. DeMille's Production **The Ten Commandments**

Scale of Prices — All Seats Reserved

MATINEES MON. THRU FRI. AT 2:00 PM		MATINEES SAT., SUN., HOLIDAYS AT 2:30 PM		EVENINGS EVERY NIGHT AT 8:00 PM	
ORCH. . . .	$2.40	ORCH. . . .	$3.30	ORCH. . . .	$3.30
LOGE . . .	2.40	LOGE . . .	3.30	LOGE . . .	3.30
BALC. . . .	1.80	BALC. . . .	2.40	BALC. . . .	2.40

All prices include tax

☞ Mail orders accepted only when accompanied by check or money order made payable to Criterion Theatre. STAMPED ADDRESSED ENVELOPE MUST BE ATTACHED IF YOU WISH RETURN OF TICKETS.

(Over)

REVERSE

Dear Patron:

The enclosed payment is returned with regret, as your request for seats could not be filled for the reason checked below:

- ☐ Every seat for the performance has been sold.
- ☐ Desired location not available until AFTER.....
- ☐ Mail order requests now received will oversubscribe the capacity for the date you desire.
- ☐ Price desired not available until AFTER.....
- ☐ Payment not correct, should be $.....
- ☐ The only seats now available are priced at $.....
- ☐ The performance requested is not scheduled.
- ☐ Tickets for.....have not been received from printer.
- ☐ .....

(OVER)

ILLUSTRATION "H"

BOX OFFICE STATEMENT

Theatre _____ City _____

Weather _____ Date _____ 195 EVENING MATINEE

_____ Performance of **Cecil B. DeMille's Production "The Ten Commandments"**

	Capacity	Full Tickets			Total Dead	Sold	Price	Amount		Adm. Tax		Local Tax			
Orch.															
Balc.															
Balc.															
Balc.															
2nd Balc.															
,,															
Boxes															

	Tax	No Tax	Out.	Opening No.	Closing No.	Sold	Price								

PROPER METHOD FOR PROJECTION AND PRESENTATION OF "THE TEN COMMANDMENTS"

THE TEN COMMANDMENTS is a picture of great importance, and deserves the same showmanship and technical care in theatre presentation that it received in production.

The running time is 3 hours 39 minutes, with an intermission about 2 hours and 11 minutes from the beginning. An intermission title is included in the Theatre Print at the end of the seventh 2,000-foot reel.

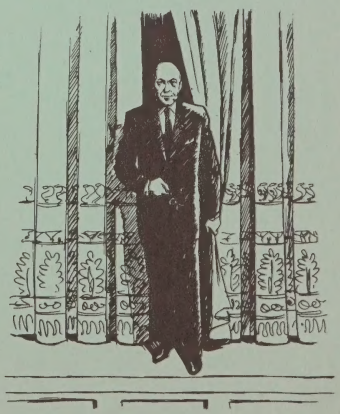
In addition to the Theatre Print, mounted on twelve 2,000-foot reels, the following film is provided for use as described below.

OVERTURE:

Optical sound track, with the picture area black, running 1 minute 42 seconds. It should be played through the screen speaker, with scrim and douser closed. It is suggested that the Overture be started approximately 2-1/2 minutes before the time established for the start of the picture. At the conclusion of the Overture, the picture should begin as soon as projectors can be started.

DE MILLE INTRODUCTION: A special introduction for THE TEN COMMANDMENTS has been photographed in color, in which Cecil B. DeMille speaks briefly to the audience. The introduction runs 2 minutes 23 seconds.

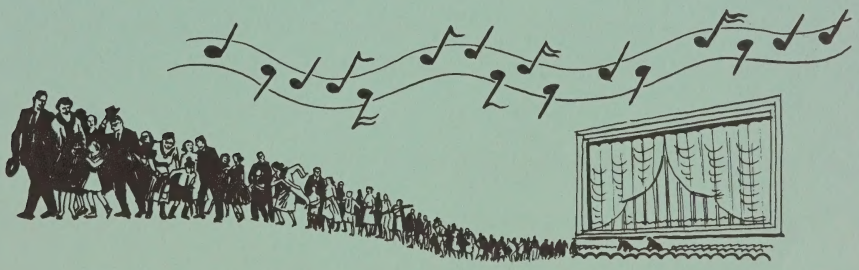
The DE MILLE INTRODUCTION is to be inserted in Reel 1A. First cut the film of the INTRODUCTION through 1st frame *ahead* of Code Number 1A 000, eliminating all film to this point; and through 1st frame *after* Code Number 1A 215, eliminating all footage after this point.



Cut Reel 1A of THE TEN COMMANDMENTS through 11th frame after Code Number 1A 010, and splice in the DE MILLE INTRODUCTION at this point.

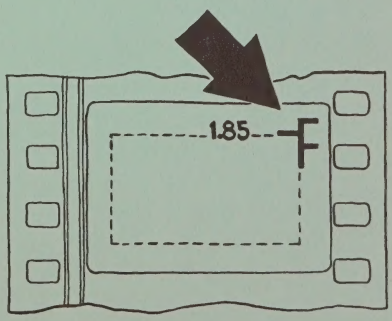
INTERMISSION MUSIC: An optical sound track, with the picture area black, has been provided for use during the intermission. It runs 4 minutes 40 seconds. It should be played through the screen speaker, with the scrim and douser closed.

In theatre screenings of THE TEN COMMANDMENTS it has been found that people return from the lobby when the intermission music is heard. It is suggested that this music be started approximately 3 minutes before the time established for the start of Part II of the picture.

EXIT MUSIC: A music track, running approximately 5 minutes 15 seconds, has been provided for use at the conclusion of THE TEN COMMANDMENTS. It is optical sound, with the picture area black, and should be run through the screen speaker, with scrim and douser closed.

FRAMING

In photographing THE TEN COMMANDMENTS, scenes were composed for projecting in an aspect ratio of 1.85-to-1. Hence, the projection aperture plates should be in the same ratio, filed with allowance for keystone.

A Framing Index, which will appear briefly twice in the upper right corner of the screen at the start of each 2,000-foot reel, will assist the Projectionist in framing the picture accurately. When the horizontal line extending to the left is at the top screen masking, the picture will be properly framed for 1.85-to-1 ratio.



SOUND

THE TEN COMMANDMENTS includes a number of sequences of a spectacular nature, both in picture and sound. To attain the maximum effect in sound the picture was recorded to be played 2 decibels above the normal level of response for the Academy Test Reel. Accordingly, please set the fader 2 DBs above normal.

HOUSE LIGHTS & CURTAINS

House lights should be dimmed at the end of the Overture.

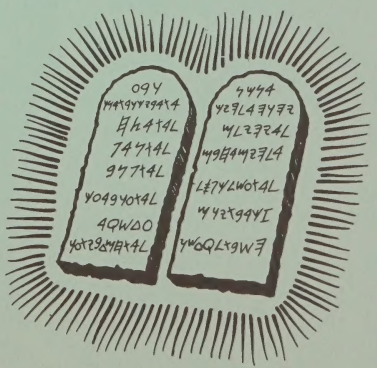
As the length of time required to open and close curtains varies, each theatre should experiment to handle the presentation in the manner described below, which has been found to be most effective in numerous theatre screenings of THE TEN COMMANDMENTS.

As mentioned earlier, the picture should start immediately after the conclusion of the Overture. The image should be projected on the closed scrim. The opening scene of the DE MILLE INTRODUCTION begins on closed curtains, with Cecil B. DeMille making his appearance about 12 seconds after the projected image is first visible. The scrim should be full-open by the time Mr. DeMille appears.

The picture should be run normally from this point through the end of Part I.

After the Intermission Title fades out, close the scrim and wait 5 seconds before bringing up the house lights. Part I ends on a highly spiritual and emotional scene, and suddenly flooding the theatre with light would be most unwelcome to the audience.

After the Intermission Music, house lights should be dimmed and scrim opened. The scrim should be full-open and house lights down before the image appears on the screen at the start of Part II.



The End Title of THE TEN COMMANDMENTS carries a nine-word message, and the scrim should not be closed until this title has completely faded out, otherwise the title could not be easily read. After the scrim is closed, wait 5 seconds before raising the house lights.

Campaign Notes

Campaign Notes

Campaign Notes

PRINTED IN U.S.A.